KATONAH MUSEUM OF ART   EDUCATION DEPARTMENT
Lichtenstein in Process – **Post-visit materials**
Information, resources, and activities to take back to the classroom

ROY LICHTENSTEIN: IN HIS WORDS

ON HIS PROCESS:
When I worked on a painting I would do it from a drawing but I would put certain things I was fairly sure I wanted in the painting, and then collage on the painting with printed dots or painted paper or something before I really committed it.

Well, the collages are very similar to the paintings. But in fact a lot of work was done there. I try to strengthen and redraw and do all sorts of things to the painting, so it isn't just a copy of the collage.

I paint my own pictures upside down or sideways. I often don't even remember what most of them are about.

I like them [my paintings] to look as though I never corrected anything and it just came out that way. But I go through all sorts of contortions to make it look that way.

Color is crucial in painting, but it is very hard to talk about. There is almost nothing you can say that holds up as a generalization, because it depends on too many factors: size, modulation, the rest of the field, a certain consistency that color has with forms, and the statement you're trying to make.

ON HIS ART:
I'd always wanted to know the difference between a mark that was art and one that wasn't.

My work isn't about form. It's about seeing. I'm excited about seeing things, and I'm interested in the way I think other people see things.

I like it to appear to be serene, but also to be pseudo-serene.

I like to pretend that my art has nothing to do with me.

I'm interested in what would normally be considered the worst aspects of commercial art. I think it's the tension between what seems to be so rigid and clichéd and the fact that art really can't be this way.

What interests me is to paint the kind of anti-sensitivity that impregnates modern civilization.

ON THE WORLD AND HIS INFLUENCES:
I suppose I would still prefer to sit under a tree with a picnic basket rather than under a gas pump, but signs and comic strips are interesting as subject matter.

We're not living in a school-of-Paris world, you know, and the things we really see in America are like this. It's McDonald's, it's not Le Corbusier.

I'm not really sure what social message my art carries, if any. And I don't really want it to carry one. I'm not interested in the subject matter to try to teach society anything, or to try to better our world in any way.

Picasso's always been such a huge influence that I thought when I started the cartoon paintings that I was getting away from Picasso, and even my cartoons of Picasso were done almost to rid myself of his influence.

I don't think that I'm over his influence but they probably don't look like Picassos; Picasso himself would probably have thrown up looking at my pictures.

Pop Art looks out into the world. It doesn't look like a painting of something; it looks like the thing itself.

ROY LICHTENSTEIN'S LIFE

1923
Oct. 27. Roy Fox Lichtenstein is born in Manhattan to Milton and Beatrice Lichtenstein. Milton earns his living as a real-estate broker. Beatrice is a homemaker and gifted piano player. They reside on the Upper West Side of Manhattan. His sister Renee is born in 1927.

1928 – 36
Lichtenstein grows up drawing, playing marbles in the street, roller-skating in Riverside Park, and building model airplanes. He listens to radio shows including "Flash Gordon" and "Mandrake the Magician." Science becomes a life-long interest.

1937- 1940
Lichtenstein enrolls in Saturday morning watercolor classes at Parsons School of Design in Manhattan because his high school offered no such instruction. After graduating high school, he attends Reginald Marsh's painting class at the Art Students League where he learns to paint directly from the model, studies anatomical drawing, and Renaissance techniques. He furthers his studies at Ohio State University.

1943 - 1945
Is inducted into U.S. Army and enters active service. Does quite a bit of drawing in between his army tasks of maintaining roads and bridges, and doing drafting work. In December 1945 is furloughed home to see his father who is very ill.

1946 - 1949
Lichtenstein's father dies in 1946 and he returns to Ohio State University to complete his degree. In 1948, Roy begins showing his work at the Ten-Thirty Gallery in Cleveland, OH. In 1949, Roy marries Isabel Wilson, gallery assistant at Ten-Thirty.

1951
Lichtenstein's first solo exhibition in Manhattan, at Carlebach Gallery.

1951-57
While he is in Ohio, Lichtenstein works at various jobs: teaches drawing, designs a logo for a cutlery company, works as an engineering draftsman, and decorates display windows.
He begins to use an Abstract Expressionist style in his paintings, which include renderings of cartoon characters such as Mickey Mouse, Donald Duck, and Bugs Bunny.

1961
Lichtenstein's work moves away from Abstract Expressionism. He discovers the use of Benday dots, creates paintings depicting advertising images of consumer products, includes the dialogue balloon, and emulates the feel of printed reproductions. Soon he is on to comic book figures.

Mid-1960s
Lichtenstein participates in Pop art events, panels, and Happenings.

1966
The Cleveland Museum of Art presents Lichtenstein's first solo museum exhibition.

1967 – 1997
Continues to show in numerous museums around the world. Is elected Fellow for Life at the Metropolitan Museum of Art, Fellow into the American Academy of Arts and Sciences, Commandeur de l'Ordre des Arts et des Lettres by the French Republic, among other honors.

1997
Sept. 29. Roy Lichtenstein dies at age 74 in Manhattan from complications due to pneumonia.

Collage for Still Life, 1973 ; Tape, black marker, painted and printed paper on board © Estate of Roy Lichtenstein

Recognize Work by Roy Lichtenstein

Step 1 : Look for themes from the American West (cowboys and Indians) in Lichtenstein's early work. (Look up *Pow Wow*)

Step 2: Find everyday objects. Like many other Pop artists, Lichtenstein's work is easy to recognize because of his use of common items like string, golf balls, kitchen curtains, pie slices and hot dogs. (Look up *Baked Potato* and *Kitchen Stove*)

Step 3: Check for the Benday dots. These are small colored dots closely-spaced, widely-spaced or overlapping depending on the color needed. Lichtenstein used this technique in many of his paintings. (Look up *M-Maybe* and *Girl with Ball*)

Step 4: Notice the speech balloons. Speech balloons (used in comic strips) were another signature of Lichtenstein's work. (Look up *Mr. Bellamy, I Know …Brad,* and *Drowning Girl*)

Step 5: Look at his colors. Like Warhol, Lichtenstein painted with a narrow palette of bold, primary colors. (Look up *As I Opened Fire …* and *In The Car*)

Step 6: Follow the lines. Imitating comic book illustrations, Lichtenstein often outlined his figures with heavy black outlines. (Look up *Hopeless*)

Step 7: Explore his Pop Art themes. Recognize Lichtenstein's work by his common use of themes like advertisements, politics, portraits and nature. (Look up *Washing Machine*)

Step 8: Become acquainted with his prints. Lichtenstein used every printmaking medium including lithographs, screen prints, etchings, woodblocks and mixed-media prints. During his career, he produced more than 300 print editions. *Red Lamps* is one of his lithographs.

Step 9: Look for commercialized versions of other artist's work. You will recognize Picasso's influence (and his painting) in *Woman with Flowered Hat*. He also created his own versions of works by Piet Mondrian, Gilbert Stuart and Claude Monet.

Step 10: Log on to the Roy Lichtenstein Foundation. There is a wealth of information on all aspects of Lichtenstein's career and plenty of his images to view.

Step11: Read "Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art" by Michael Lobel at Amazon.com. This book is a retrospective of Lichtenstein's "Pop" career between the late 1950s and mid-1960s.
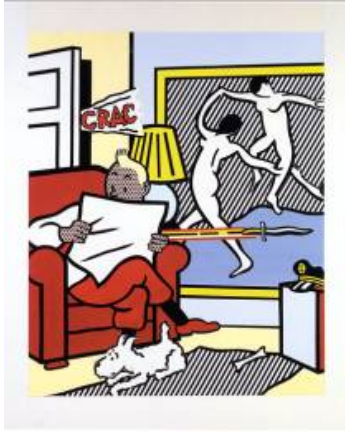
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LICHTENSTEIN RESOURCES

ROY LICHTENSTEIN FOUNDATION:
www.**lichtensteinfoundation**.org/

INTRODUCTION TO POP ART:
www.artandculturecenter.org/file_download/38

ART ELEMENTS AND LICHTENSTEIN:
http://www.projectarticulate.com/lessons/celebrateArtElements.pdf

CREATING CARTOONS WITH DIGITAL IMAGES:
 http://www.mmoca.org/mmocacollects/print_lesson.php?id=11

PUNS AND RIDDLES ASSOCIATED WITH LICHTENSTEIN:
http://www.albrightknox.org/ArtStart/Lichtenstein_t.html

MAKING A COMIC BOOK STYLE PICTURE:
http://www.crayola.com/lesson-plans/detail/pop-art-personalities-lesson-plan/

MAKING POP ART MONOPRINTS:
http://www.dickblick.com/lessonplans/2008lessonplans/popart.pdf

PLAYING WITH CARTOONING TECHNIQUES:
http://www.getty.edu/education/teacherartexchange/archive/Sep99/0328.html

**STORYBOARDING:**
http://www.fis.ie/LessonPlan/LessonPlansArt7.pdf

A BOOK SUGGESTION WITH LESSON PLANS IN IT:
http://teachertipstraining.suite101.com/article.cfm/make_it_pop_

# SAVING THE WORLD IN 5 FRAMES

Lichtenstein enjoyed using the work of other artists and cartoonists to inspire his imagination. Pick your own favorite comic or cartoon character and create a short 5-frame story in the boxes below in which your character is called on to save the world!

You can draw and color your character in the boxes below. Add word bubbles for dialogue if you want. In the lines below, write the story that goes with your drawing.
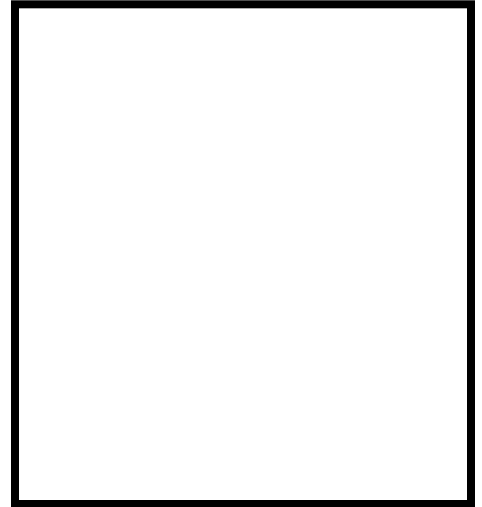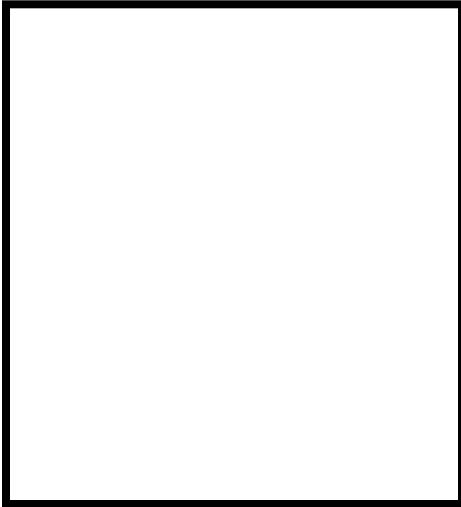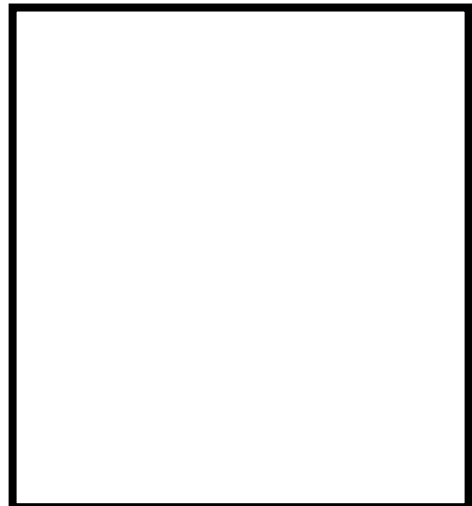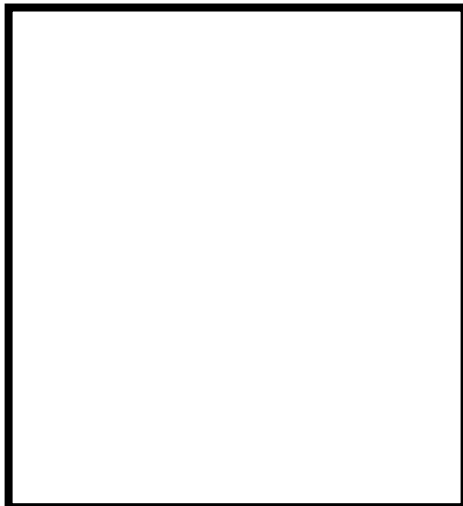
Roy Lichtenstein gave us a collage of a simple house.
Draw an imaginary neighborhood for this house. What is all around it??
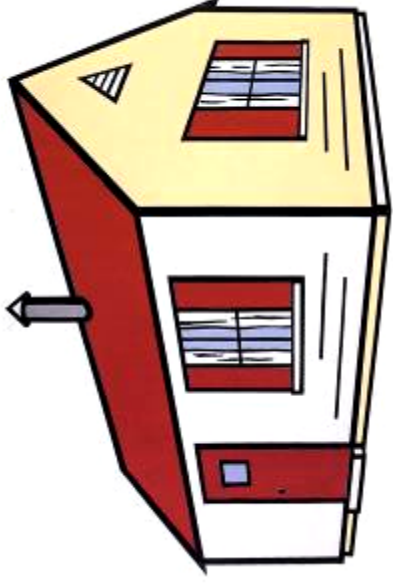
Write a story about this house. Who built it? Who lives in it now?